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COLUMBIAN EXPOSITION
CONCERTS.

May 15 and 16.—Boston Symphony Orchestra. Music Hall.
June 5, 8 and 9.—Festival by representative choral societies of the Eastern States, three concerts in Festival Hall; massed chorus of 1,000; orchestra of 800; organ and eminent soloists.
June 7.—"Aurora," "Fredo Ascendit Christe," Bach, "Israel in Egypt," selections, Handel.
June 8.—"Elijah," Mendelssohn.
June 9.—"Hallelujah," cantata, opus 50, A. Becker; "Moses," selections, Rutland; "Vorgelie," quintet, chorus from Act II, "Die Meistersinger," Wagner.
June 10.—Indianapolis Festival Association, conductor, F. X. Ahrens; and Cleveland Vocal Society, conductor, Alfred Arthur; Music Hall.
June 10.—St. Paul and Minnesota Choral Association; conductor, S. A. Baldwin; Music Hall.
June 11, 21, 23.—Festival by representative choral societies of the Western States, three concerts in Festival Hall; massed chorus of 1,500; orchestra of 800; organ and eminent soloists.
June 11.—"Utrecht Jubilate," Handel; "Saint Paul," first part, Mendelssohn.
June 12.—"A Strong Hold Sure," Bach; selections, Wagner.
June 12.—"Judas Macabehus," selections, Handel; "Requiem Mass," selections, Berlioz.
June 11.—Performances in Music Hall of Brahms: "A German Requiem," by Cincinnati Festival Association; Mr. Theodore Thomas, conductor.
July 27.—Concert of music by Arion Society of Brooklyn, N. Y.; conductor, Arthur Chasen.
June 5, 8, 10.—Concerts in Music Hall by New York Liederkreis Society, Heinrich Zoller, conductor.
July 12, 15, 16.—Festival by representative choral societies of the Western States, three concerts in Festival Hall; massed chorus of 1,500; orchestra of 800; organ and eminent soloists.
July 12.—"Utrecht Jubilate," Handel; "Saint Paul," first part, Mendelssohn.
July 14.—"A Strong Hold Sure," Bach; selections, Wagner.
July 14.—"Judas Macabehus," selections, Handel; "Requiem Mass," selections, Berlioz.
Note.—For the festivals June 7-9, June 21-23, and July 12-14, Edward Lloyd, tenor, of London, has been engaged.
July 19-22.—Concert in Festival Hall by American Union of Swedish Societies.
July 27-28.—Festival by United Scandinavian Societies in Festival Hall.
THEODORE THOMAS, Musical Director.

OF INTEREST TO TEACHERS.

We present the following list of graded pieces for teaching. These pieces are of a light and pleasing character; just the thing for pupils who must be given something attractive, and all the same time progressive.
Any of them may be played in exhibitions and concerts with graceful effect.
Grade 2, without octaves: "Merry Sleigh Ride," Rondo, Sibus. "Rolie's Favorite Schottische," Sibus. "Posthorn Tunes," Behr. "Peep-o'-Day," Waltz, Rochow. 35 cents each.
Grade 3 to 5, "Cupid's Arrow," Waltz, Sibus. "Pond Lily," Polka, Sibus. "My Darling," Yorkie, Sibus. "My Little March," Anshutz. 35 cents each.
Grade 3, "Ideal's Waltz," Beckman. "Joyful Promenade," Rubin. 35 cents each. "Edith of the Woods," Paul. "Shower of Rubies," Prolinger. 50 cents each.
Grade 3 to 4, "Cordelia Elegance," Quicksilver, Schaffmair. "Southern Jollification," Hamilton scene, Kunkel. "German Triumphal March," Edition de Salon, Kunkel. "German Triumphal March," Waltz, Drysdale. 50 cents each.
Grade 4, "Heather Bell's Polka," Kunkel. "Under the Rainbow," tone poem, Anheuser. "Aeolian Whispers," Anheuser. 75 cents each.

PADEREWSKI AS AN ARTIST.

In supremacy of ability the position of Paderewski is so assured, says *Press of Brooklyn*, that it stands unquestioned either by the public or by those of his brother artists whose talents and genius have already been acknowledged. Paderewski is at the head, and his playing is a standard by which the playing of others can be judged. The intelligence of his interpretation, the brilliancy of his execution, the unparalleled ease and finish of his style, the astonishing retentiveness of his memory, and his poetic spirit, all combine to form an artist without peer in the happy combination of qualities which make, in his line of art, the man of the epoch. It is only such a peculiarly gifted artist who could take hold of the public heart. Paderewski has done. The vast crowds which flock to his recitals could not have been gathered merely by artificial management. Behind this important adjunct there must have been the great basis of superlative worth in the artist in whose behalf this management was exerted.

The style of Paderewski is a model for all pianists. It is utterly free from exaggeration or pretense. The pianist movements of many other players, the excited raising of the hands, the various mannerisms which so often arouse mirth, or even contempt, are entirely foreign to this great artist. His simplicity of manner, his grace and ease at the instrument, are but a reflection of the character of the man.

Decker & Son, Chikering & Sons, Braumüller & Co., Newby & Evans, McPhail Piano Co., Decker Bros., Steinway & Sons, Wm. Knabe & Co., Hazleton Bros., and Geo. Street & Co., are among those who will not exhibit at the World's Fair.

Patil will tour next winter under the management of Mr. Max Meyer.

CITY NOTES.

The Historical Soiree Musicale, given at Lafayette Park M. E. Church, was so successful that a repetition of the programme will be given on the 25th inst. at the same place. Mr. Louis Hammerstein is the pianist.

Invitations are out for the marriage of Mr. Emma C. Aldrich to Mr. G. Frank Townley, the well known tenor, Wednesday evening, the 28th inst. at 8 o'clock, Church of the Holy Trinity. Mr. Townley has the best wishes of a host of friends.

Fritz Geth, the solo violinist of the Grand Opera House, received a flattering offer for engagement from the Theo. Thomas Orchestra. Mr. Geth, however, has decided to remain in St. Louis, much to the satisfaction of the Grand Opera House and his many admirers.

A new String Quartet by Tschakowski has been performed for the first time in St. Petersburg. It is considered one of the most mature works by the Russian master.

Are you looking for some fine concert numbers. Here are a few: "On Blooming Meadows," waltz, Rive King; "Vive la Republique," grand fantasia, Kunkel; "Bubbling Spring," tone poem, Rive King; "Alpine Storm," a summer joy, Kunkel. These are effective and beautiful compositions, price one dollar each.

A Musical and Physical Culture entertainment was given at St. Vincent's Seminary on the 21st ult. under the direction of Mrs. M. H. Lodum. The affair was a delightful success and reflected much credit upon Mrs. Lodum. Sentimental Jollification, piano solo, by Kunkel, played with wand movements made a decided hit.

Louis Hammerstein participated in the historical Soiree Musicale given at Lafayette Park M. E. Church.

The Chicago Concert company will give two concerts under the direction of Theodore Thomas, Thursday, April 16th, and Friday, April 17th, at the Grand Music Hall.

Theodore Spiering, the young violinist, was the soloist at the Fourteenth concert given under the leadership of Theodore Thomas, at the Auditorium, Chicago. He played "Fantasie," Op. 131, by Schumann, and was highly praised by the local press.

"Ruth and Boaz." Cantata by E. A. Andrews, which was sung recently at Memorial Church under the direction of Miss Carrie Vollmer, will be repeated in May for the Y. M. C. A. Under Miss Vollmer's able direction, the cantata is a splendid success. Among the principals is Miss Julia Vollmer, the well known soprano.

The Celebrated Solmer piano is now represented in St. Louis by the Koerber Piano Co., 1108 Olive St. The Solmer piano takes rank as one of the best instruments of the century. It possesses in the highest degree the qualities that make the perfect piano. It received the first prize at the Centennial exhibition, Philadelphia, and at Montreal, Canada.

A splendid concert was given under the direction of A. G. Robyn, at Music Hall, for the benefit of the German Protestant Organ Aid Societies. Mr. Robyn was only seconded by Miss Eugenie Dusschick, Miss Brauer, Mr. Brick and Mr. Miles.

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MAJOR AND MINOR.

Certain charges having been made against the Vienna pianist Leschetitzky, impeaching his ability as a teacher, his most distinguished pupil comes out in his defense. Palewewski declares that the stories about Leschetitzky's method being bad and bringing disastrous results to his pupils are utterly false; nor does he treat his scholars in a despotic manner. Palewewski adds that he is proud to admit that he was a pupil of Leschetitzky, whose fifty years of a glorious career really need no defense. This strong testimony ought to settle the matter.

The following is the official list of the salaries received by some of the bright particular stars of the Imperial Opera at Vienna. First tenor, Winkelman, 55,000 francs (\$13,000); Herr Van Dyck, 60,000 fr. (\$15,000); Frau Materna and her successor Frau Klafsky, 60,000 fr. (\$15,000) each; and Frau Schlegler, 50,000 fr. (\$12,500).

The Metropolitan Opera House, New York, was sold, at auction to James M. Roosevelt for \$1,425,000, the exact indebtedness of the company.

The pianist Rafael Joseffy has engaged to travel with the Damrosch Symphony Society in the spring as soloist.

A beautiful complexion is more to be desired than great riches. That is why all the ladies in society are using Little Medicated Soap.

Two interesting recitals were given at the Forest Park University recently. One was by the pupils of Prof. Kroeber who are in the third and fourth grade. The young ladies acquitted themselves very well, and deserved the praise bestowed upon them by the visitors. The other was an elocution recital given by the pupils of Miss Powell, which was conceded to be of superior merit throughout. Such events as these prove conclusively that this institution does nothing but first-class work.

Miss Letitia Fritsch, the prima donna soprano and vocal teacher, has established a very large class of pupils in a comparatively short time. Her work is thorough, and her pupils are exceedingly gratified with their very rapid progress.

When you want an umbrella, go to *Wendover Bros.*, 311 N. Sixth Street, makers of umbrellas, parasols and canes. Their goods are the best, and prices the lowest. The newest goods and styles in stock.

Miss Mary Wilkinson Harlan, the vocal teacher, is meeting with much success in her class. She teaches the method taught by the St. Louis Conservatory of Vocal Music. Pupils may address her at 267 Washington Avenue.

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Twenty-five Studies.

Allegro ♩ 100 to ♩ 126.

Duvernoy-Buelow Op. 176.

3

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

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979-14

4 *Moderato.* ♩ - 100 - ♩ - 132.

2.

Moderato. ♩ - 100 - ♩ - 132

3.

Repeat from beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

4.



Allegro moderato. ♩ - 100 - ♩ - 132.



6. *p dolce. cantabile.*

Fine.

Repeat from the beginning to Fine.

7. *Moderato. ♩ - 100 - ♩ - 132.*

Fine.

Repeat from the beginning to Fine.

Fine.

Repeat from the beginning to Fine.

Cantabile. ♩ - 88 - ♩ - 112

7

8. *dolce.*

f marcato.

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

9. *p* *cres.* *p* *cres.* *cres.*

p *cres.* *cres.* *cres.* *f* *f*

f *p* *cres.* *cres.* *cres.* *f* *f*

Andantino. ♩ - 88 - ♩ - 112.

10

p

Fine

cres.

p

cres.

f

p

cres.

cres.

p

Repeat from the beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

11

mf

cres.

cres.

f

ff

ff

ff

Moderato. ♩. - 80 - ♩. - 112.

9

12 *dolce leggiero.* *cres. dim. dim.*

dolce leggiero.

dim.

dolce leggiero. *cres. cres. dim. dim.*

dim. e ritard.

10 *Allegro comodo. ♩ - 100 - ♩ - 132.*

13

Fine.

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

14

Andantino. ♩-88 ♩-112

11

15.

Allegretto. ♩-100 ♩-132

16.

This etude should be practiced with both of the fingerings indicated.
The lower will be found especially useful for the development of the fourth and fifth fingers.

Mouvement de Valse. ♩ = 30.

17.

leggiere.

Fine.

cres.

f

p

Repeat from the beginning to Fine.

Allegretto. ♩ = 112 ♩ = 152.

p

f

Fine.

f marcato.

p

f

dim.

Repeat from the beginning to Fine.

Andante. ♩ - 100 - ♩ - 132.

19

dolce.

13

Fine.

Repeat from the beginning to Fine.

Allegro comodo. ♩ - 100 - ♩ - 132.

20

mf

21

Allegretto ma non troppo. ♩ - 100 - ♩ - 132.

22

Allegretto. ♩ - 80 - ♩ - 112.

23

Repeat from the beginning to Fine.

Fine.

Repeat from the beginning to Fine.

Allegretto. $\text{♩} = 100$ $\text{♩} = 132$.
simili.

24 *p staccato.*

Fanfare. ♩ = 84. 112.

25

f *dim.* *p* *f* *dim.* *pp*

simili. *simili.* *simili.* *simili.* *simili.* *simili.*

dim. *sempre dim.* *pp* *pp*

SERENADE.

To Mrs. Laura Hightlyman

Con Allegrezza. ♩ = 120.

I

E. R. Kroeger. Op. 23.

mf cantando.

cres.

mf a tempo.

riten.

mp

The *P^h* signify Ped.

1122-5

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** Ped*

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Cres.", "dimin.", "ff", "rit.", "Un poco più mosso.", and "mp". Pedal markings are indicated by "Ped." and star symbols. The page number "122-3" is visible at the bottom.

[illegible]

Musical score for "The Swan" by Maurice Strakosky, Op. 10, No. 1. The score is in 3/4 time, key of D major, and consists of 53 measures. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody is played by the violin. The score includes dynamic markings such as "P" (piano), "cres." (crescendo), "mf" (mezzo-forte), "riten." (ritardando), and "a tempo". The piece concludes with a final chord and a fermata.

* Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. P

[illegible][illegible][illegible]

a tempo.

The second system of the musical score for 'The Swan Song' by John F. Kennedy. It features a piano accompaniment in G major, 4/4 time. The tempo is marked 'a tempo.' The music begins with a piano (p) dynamic and a 'molto dim.' (much diminuendo) instruction. The piano part consists of a series of chords and single notes, with a 'Ped.' (pedal) marking at the beginning. The melody is played in the right hand, featuring a series of eighth and sixteenth notes. The system ends with a 'P' (piano) dynamic marking.

[illegible]

FANDANGO.

SPAIN. ~~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace ♩. 96.

The musical score is written for piano and bass. It consists of five systems of staves. The piano part is on the upper staff and the bass part is on the lower staff. The tempo is marked 'Molto vivace' with a metronome marking of 96. The key signature has one sharp (F#). The score includes various musical notations such as trills, ornaments, and pedaling instructions. The bass part features a consistent eighth-note accompaniment. The piano part has a more melodic and ornate line. The score is divided into five systems, each containing a piano and bass staff. Pedal points are indicated by 'Ped.' with a star symbol. The key signature has one sharp (F#). The tempo is marked 'Molto vivace' with a metronome marking of 96.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Pedal markings ('Ped.') are placed below the bass staff of each system, often with a star symbol. Dynamic markings like 'f' (forte) are also present. Some systems have a dashed line above the treble staff with a '5' or '8' and a repeat sign, indicating a specific fingering or phrasing. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values.

1430-4

ossia.

The first system of the musical score consists of two staves. The upper staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and accents. The lower staff features a more complex rhythmic pattern with many beamed sixteenth notes and some longer note values. Pedal markings (Ped.) are placed below the lower staff at several points, accompanied by a small star symbol. The key signature has one sharp (F#).

The second system continues the musical piece with two staves. It maintains the complex rhythmic textures seen in the first system, with numerous beamed notes and specific fingerings indicated. Pedal markings (Ped.) are again used throughout the system. The key signature remains one sharp (F#). The system concludes with a double bar line.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

VALENCIA.

SPANISH DANCE

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12.Nº 4.

Allegro comodo. ♩ - 112.

1396-2 P

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First system of musical notation. Bass clef, key signature of two flats. The left hand plays a series of chords, while the right hand plays a melody. Dynamics include *f* and *ff*. Pedal markings are present below the bass staff.

Second system of musical notation. Continuation of the piece. Pedal markings are present below the bass staff.

Third system of musical notation. Includes a right-hand (r.h.) section. Dynamics include *f*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Includes a right-hand (r.h.) section. Dynamics include *f*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Continuation of the piece. Pedal markings are present below the bass staff.

Sixth system of musical notation. Includes a crescendo (cres.) marking. Dynamics include *f*. Pedal markings are present below the bass staff.

MALAGA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

BOLERO.

Moritz Moszkowski. Op.12. No.5.

Con spirito. 108.

Secondo.

Musical score for "MALAGA" by Moritz Moszkowski, Op. 12, No. 5. The score is in 3/4 time, key of D major, and consists of 108 measures. It is divided into two systems, each with a piano (p) and a second (s) part. The piano part features a complex, rhythmic melody with many triplets and sixteenth notes. The second part is a simple, steady accompaniment. The score includes various musical notations such as dynamics (pp, ff, rinforzando), articulation (accents), and performance instructions (Ped., Con spirito, Secondo). The piece ends with a double bar line and the number 140.

MALAGA.

3

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

BOLERO.

Moritz Moszkowski. Op. 12. No. 5

Con spirito. 108.

Primo.

4 *p* grazioso.

p scherzando.

f *p* *ffz* 3

p grazioso.

p scherzando.

rinforzando.

p *ffz* 3

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

24

2 3 2 1 3 1 2 3 2 1 3 1 2 3 1 3 2 1 2 3 2 1 3 1

sempre marcato.

2 3 2 1 3 1 2 3 2 1 3 1 2 3 1 3 2 1 2 3 2 1 3 1

Ped. * Ped. * Ped. * Ped. * *pp*

2 3 2 1 3 1 2 3 2 1 2 4 3 2 3 3 1 3 2 1

cres. *f marcato.*

4 2 3 1 5 3 1 4 2 3 1 5 3 1 4 2 3 1 5 3 1 4 2 3 1

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1 2 1 3 2 1 2 3 2 1 3 1 3 2 3 2 1 3 2 1 2 3 2 1 3 2 1

pp *cres. assai.* *rit. un poco.*

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1

Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo. *ff con fuoco.* *mf*

3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

Ped. * Ped. * Ped. * Ped. *

3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

Ped. * Ped. * Ped. *

3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1

ffz **1**

Ped. * Ped. * Ped. * Ped. *

7

1405-6

DANSE HONGROISE.

HUNGARY. ~~~~ UNGARN.

Moritz Moszkowski. Op. N° 5.

Molto Allegro. ♩ = 160.

Secondo.

The musical score is written for piano and bass. It features five systems of staves. The first system includes a 'Ped.' marking. The second system includes 'un poco più f' and 'cres.' markings. The third system includes 'f' and 'Ped.' markings. The fourth system includes 'f' and 'p' markings. The fifth system includes 'f' and 'Ped.' markings. The score is marked 'Molto Allegro' with a tempo of 160 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The piece is in the key of D major. The score includes various musical notations such as dynamics (f, p, cresc.), articulation (accents), and fingerings. Pedal points are indicated with 'Ped.' and a star symbol.

1439 - 6

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DANSE HONGROISE.

HUNGARY. ~~~~ UNGARN.

3

Moritz Moszkowski. Op. 23. N° 5.

Molto Allegro ♩ - 160.

Primo.

First system of musical notation. The right hand (treble clef) plays a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5, 2, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The left hand (bass clef) plays a steady eighth-note accompaniment. Pedal points are indicated at the end of each measure.

Second system of musical notation. The right hand continues with eighth-note patterns and includes triplets (3 5 3, 1 5 3 1, 2 5 3, 2). The left hand has a few notes with a crescendo marking. Pedal points are indicated.

Third system of musical notation. The right hand features sixteenth-note runs and triplets. The left hand has a few notes. Pedal points are indicated.

Fourth system of musical notation. The right hand has a series of chords and eighth notes. The left hand has a few notes. Pedal points are indicated.

Fifth system of musical notation. The right hand has a series of chords and eighth notes. The left hand has a few notes. Pedal points are indicated.

[illegible][illegible][illegible]

Secondo.

f *Ped.* *ff* *Ped.* *f* *Ped.*

f *Ped.* *ff* *Ped.* *f* *Ped.* *mf* *Ped.*

f *Ped.* *mf* *Ped.* *f* *Ped.* *mf* *Ped.* *f* *Ped.*

Presto. *ff* *Ped.* *ff* *Ped.* *ff* *Ped.*

1439 - 6

Primo.

7

The musical score is written for piano and consists of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system is marked 'Primo.' and the second system is marked '7'. The third system is marked 'Ped.' and the fourth system is marked 'Ped.' and 'ff'. The fifth system is marked 'Ped.' and 'mf'. The sixth system is marked 'Ped.' and 'ff'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'Primo.' and the second system is marked '7'. The third system is marked 'Ped.' and the fourth system is marked 'Ped.' and 'ff'. The fifth system is marked 'Ped.' and 'mf'. The sixth system is marked 'Ped.' and 'ff'. The score includes various musical notations such as notes, rests, and dynamic markings.

"TIS ALL FOR THEE."

(DIR. ALLEINE.)

Thomas Moore.

Wm. D. Armstrong.

Andantino ♩ = 60.

1. Hat mir das Le-ben Lust gebracht, Ich dank'es Dir, ich dank'es Dir. Die

p con espressione.

1. If life for me hath joy or light, 'Tis all from thee, 'tis all from thee. My

sostenuto.

Ped. * Ped. * Ped. * Ped. * Ped.

1. That bei Tag, der Traum bei Nacht Ge-hö-ren Dir, al-lei-ne Dir. Was

rit.

I thoughts by day, my dreams by night Are but of thee, of on-ly thee. What.

* Ped. * Ped. * Ped. * Ped. * Ped. *

1. mir an Hoffnung, Frieden kund, An Bal-sam für das Her-ze wund: Den

a tempo.

1. e'er of hope or peace I know, My zest in joy, my balm in woe, To

a tempo.

Ped. * Ped. * Ped. * Ped. * Ped.

1. Au-gen Dein, dem Reuschen Mund, Ich dank'es Dir, ich dank'es Dir.

cres. dim. ad lib.

I those dear eyes of thine I owe; 'Tis all from thee, 'Tis all from thee.

Ped. * Ped. * Ped. * Ped. *

3. Ruft mich das Glück an sei-nen Thron, Geschie't's mit Dir, geschie't's mit Dir; Und
 2. Mein Her-ze gar ek' ich dich fand, Ge-hör-te Dir, ge-hör-te Dir; Blieb

2. My heart, ev'n ere I saw those eyes, Seem'd doom'd to thee, seem'd doom'd to thee; Kept
 3. When fame would call me to her heights, She speaks by thee, she speaks by thee; And
sostenuto.

3. ei-tel wü-re mir sein Lohn, Beut' es nicht auch die Ga-be Dir. Steig'
 2. frei von je-dem un-tern Band, Blieb ein-zig Dir, al-lei-ne Dir. Wie

2. pure till then from oth-er ties, 'Twas all for thee, for on-ly thee. Like
 3. dim would shine her proudest lights, Un-shared by thee, un-shared by thee. When-
rit.

3. ich-der Mü-sen Höhen hin-an, Dass mich der Lorbeer-mücht unfahn, So
 2. Blu-men schla-fen frostdedeckt, So schlief mein Her-ze un-be-fleckt, Bis
a tempo.

2. plants that sleep till sun-ny May Calls forth their life, my spir-it lay, Till
 3. e'er I seek the Mu-se's shrine, Where Bards have hung their wreaths di-vine, And
a tempo.

3. hab' ich es für Dich gethan, Mein Streben gilt al-lei-ne Dir.
 2. es-der Lie-be Strahler weckt, Es leb-te Dir, al-lei-ne Dir.
cres. dim. ad lib.

touch'd by Love's a wak'ning ray, It lived for thee, it lived for thee.
 3. wish those wreaths of glo-ry mine, 'Tis all for thee, for on-ly thee.

WONDERFUL THE POWER OF LOVE.

(WIE BERÜHRT MICH WUNDERSAM.)

Franz Bendel.

Slowly and dreamily. ♩ - 100.

WON-der-ful the pow'r of Love! When one word of
Wie be-riiht mich wun-der-sam oft ein Wort von

thine, From thy lips that faith-ful prove, Thrills this heart of mine!
dir, das von dei-ner Lip-pe kam, und von Her-zen mir!

rit.

♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ P ♫ Ped. ♫ Ped.

a tempo.

a tempo.

Was it mine or was it thine! Ah, thou canst not tell!
Was ist mein, und was ist dein, ach, du weisst es nicht!

Oh! what fate, what mys-ter-y Links us! dear one, speak!
O welch tief Ge-heimniss trägt still der See - le Band!

a tempo.

1032 - 2

rit. dim.

What has wrought this bliss di-vine, Can thy spir-it tell!
 wie aus dir in Lust und pei-ne mei-ne See-le, spricht
 Heart to heart e-ter-nal-ly! Ah! 'tis vain to seek!
 dan aus bei-der Her-zen schlägt, was ein Herz em-pfund

dolce.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

Won-der-ful the pow-er of love! When one word of thine,
 Wie be-rührt mich won-der-sam oft ein Wort von dir,
 From thy lips that faith-ful prove, Thrills this heart of mine.
 das ron-dei-ner Lip-pe kam und von Her-zen mir. mine.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp rit.

From thy lips that faith-ful prove, Thrills this heart of mine. mine.
 das ron-dei-ner Lip-pe kam und von Her-zen mir. mir.

rit.

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

CHRISTMAS BELLS.

GAVOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 132

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is G major for the first four systems and G minor for the fifth. The time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of 132. The score includes various musical notations such as slurs, accents, and fingerings. The final measure of the fifth system is marked with a double bar line and a repeat sign.

1210 - 3

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a tempo.

3

(ANGELIC CHIMES.)

An Evening Reverie.

A musical score for a piece titled "Moderato. - 84." The score is written for piano and features a complex arrangement of chords and melodic lines across multiple staves. It includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). There are also performance instructions like "con espressione." and pedal markings ("Ped.") indicating where to use the sustain pedal. The tempo is marked as "Moderato." and the time signature is 3/4. The key signature has two sharps (F# and C#). The score is divided into several measures, some of which contain specific chordal figures or patterns indicated by numbers and symbols above the notes.

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Giocoso.

A

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line (treble clef) and a single bass line (bass clef). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bass line provides a simple harmonic accompaniment with chords and single notes. The score is divided into five measures, each with a "Ped." (pedal) marking below the bass line. The key signature has one sharp (F#), and the time signature is 2/4.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. Fingerings (1-4) and breath marks (x) are indicated above the notes. The bass staff provides a harmonic accompaniment with chords and single notes. Pedal points are marked with 'Ped.' and asterisks (*) below the staff. A 'rit.' (ritardando) marking is placed above the final measure of the melody. The score is divided into measures by vertical bar lines.

a tempo.

Ped. * Ped. * Ped. * Ped. *

14 3 2 1 3 3 1 4 3 1 3 1 4 4 1 4

rit. *a tempo.*

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

[illegible]

5. 8. 8. 8. 5.

Ped. Ped. Ped. Ped. Ped. *

Leggiero.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. 492 - 4 *

First system of musical notation. Treble and bass staves. Treble staff has a forte *f* dynamic and a piano *p* dynamic. Bass staff has a piano *p* dynamic. Pedal markings (Ped.) are present. Fingerings 1, 2, 3, 4 are indicated. A section marked with an '8' and a dashed line is shown.

Second system of musical notation. Treble and bass staves. Treble staff has a piano *p* dynamic. Bass staff has a piano *p* dynamic. Pedal markings (Ped.) are present. Fingerings 1, 2, 3, 4 are indicated. A section marked with an '8' and a dashed line is shown.

Third system of musical notation. Treble and bass staves. Treble staff has a piano *p* dynamic. Bass staff has a piano *p* dynamic. Pedal markings (Ped.) are present. Fingerings 1, 2, 3, 4 are indicated. A section marked with an '8' and a dashed line is shown.

Fourth system of musical notation. Treble and bass staves. Treble staff has a piano *p* dynamic. Bass staff has a piano *p* dynamic. Pedal markings (Ped.) are present. Fingerings 1, 2, 3, 4 are indicated. A section marked with an '8' and a dashed line is shown.

Fifth system of musical notation. Treble and bass staves. Treble staff has a piano *p* dynamic. Bass staff has a piano *p* dynamic. Pedal markings (Ped.) are present. Fingerings 1, 2, 3, 4 are indicated. A section marked with an '8' and a dashed line is shown.

Harmonioso.

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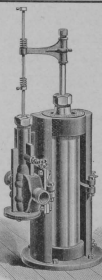
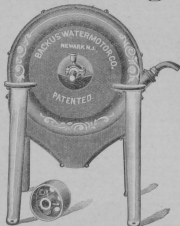

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